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Theatrical & Amusements

'SEVEN KEYS TO BALDPATE' JAMS BIJOU, WINS 'BEST YET' VERDICT

LARGE CROWDS SEE 'THE ROSARY'

Cohan's Play Splendidly Given
By Lytell-Vaughan Stock Company

Head-high above anything previously done by the Lytell-Vaughan Company; ranking with the very best stage-art in fast-flying comedy Honolulu has ever seen—perhaps the best—that's "Seven Keys to Baldpate."

The Bijou bill which began last night to run the remainder of this week.

THE CAST:
(In the order of their first appearance.)

Elijah Quimby, the Caretaker of Baldpate Inn Chas. Elder
Mrs. Quimby, the Caretaker's Wife Jane Darwell
William Hollowell Magee, the Novelist Bert Lytell
John Bland, the Millionaire's Right-hand Man Phillips Tead
Mary Norton, the Newspaper Reporter Mae Thorne
Mrs. Rhodes, the Charming Widow George Knowlton
Peters, the Hermit of Baldpate William Amsdell
Myra Thornhill, the Blackmailer Evelyn Vaughan
Lou Max, the Mayor's Man Friday Alexis Luce
Jim Cargan, the Crooked Mayor of Reuton Ethelbert D. Hales
Thomas Hayden, the President of the R. & A. Suburban R. R. Ernest Van Pelt
Jiggs Kennedy, Chief of Police of Asquewan Falls Henry Shumer
The Owner of Baldpate, Charles Elder Policeman

An amazingly clever play is this of the inimitable George Cohan. The author, with that deftness of touch which has redeemed him from lawlessness, burlesque stage patriotism and mock heroics, in this two-act show laughs at himself, at his theme, at the audience, at the critics, at popular novel-making and at melodrama. And in the midst of the farcical turns of plot which develop with the suddenness of explosions, there runs a strong vein of melodramatic story, saved from grotesqueness by the fact that, as you view it from "the front," you half suspect it's all a joke on somebody anyway, and are quite prepared to believe it's on you.

For the sake of the three thousand or more people who are going to see this splendid show tonight and tomorrow night, the present critic won't spoil the story by telling about it. Enough to say that William Hollowell Magee goes to a summer hotel shut up in the dead of winter to win a bet that he can write a 10,000 word story in 24 hours. He is interrupted—indeed, yes—and by the queerest collection of folks and circumstances

that ever drove an industrious author to despair of getting a piece of work done.

That's where the Seven Keys to Baldpate come in—Baldpate being the snowed-in summer hotel. The first key is turned over to Magee by the caretaker and his wife, and the prologue ends with Magee just settling to his trusty typewriter. It's then the things really begin to happen—and what a wild night ensues!

Melodrama stalks in, taking all shapes. Farce hops on and off the stage. Comedy dashes in and out. Everything in up-to-date "blood-and-thunder" novel-making comes to "butt in" on the poor author.

But through it all moves young Magee, a forceful, polished, daring and astonishingly attractive figure, with rich humor spread over all the scenes. One must see this play to get the real humor, for Cohan has snapped his fingers at convention and really written a play within a play. The lurid plot works itself out before the gaze of an astounded audience not really sure just what is happening.

"The best yet" seemed to be the verdict last night, referring to all the plays the Lytell-Vaughan company has presented to date. The current offering gives every member the cast something really worth while to

The dominant figure is Magee played by Bert Lytell, and he deserves to carry off the honors, as he does in almost every scene. His work is sure, vigorous and particularly fine because he keeps the whole bewildering story moving just between the real and the pretended. His is a magnetic presence and yet at all times he is willing to subordinate his role where needful and let some other character hold the stage. Through ten or fifteen minutes last night he merely sat and watched the others.

Miss Evelyn Vaughan's lines are brief and the role is not a particularly large one, but she makes it as clean-cut as a cameo, a deft characterization of a feminine blackmailer. The rest of the company share pretty equal praise for a well-balanced performance. There is not a really weak spot in the cast, though the juveniles have at best rather drab characters. Peters, the Hermit, with a weird make-up and an essentially comedy part in the plot, is a "knockout" in mirth as done by William Amsdell.

The Lytell-Vaughan company continue to maintain its reputation for getting the show through at a seasonable hour. Waits between acts are never long and the performance is usually over at just the right time, 10:20. It takes hard work and good organization back of the footlights to accomplish this, and theatergoers appreciate it all the more because this company is putting on two shows a week.

"The Rosary," the seven-reel photodrama which made its first appearance on the National theater's screen yesterday, is up to expectation. It is big in every way, appealing in particular to the conscience and the devout Christian soul. While its leading character is a Catholic priest, the theme is broad, arousing the sympathy of those of all denominations. The acting is surprisingly good and the photography equal to anything seen on a local screen in many months.

It is a story of Father Kelly and his love for the lad he raised. The boy, inheriting a fortune and marrying a beautiful girl, later encounters misfortune, losing his wealth and under such peculiar circumstances that he accuses his wife of being the cause.

The couple are separated and the home ruined. From the beginning Father Kelly had suspected the menace. Determined to find it he pursues the even tenor of his way, confident that in the end all will come right. And his faith and love are rewarded. He eventually solves the mystery, restores the estranged couple to each other.

In lighter vein the National program for the week end is offering Charlie Chaplin in a screen entitled, "By the Sea," a funmaking film produced on the beach, presumably at San Diego. "Fate's Alibi" is another comedy in one reel, produced by the Universal Film Company, shown in the same bill.

BAKER PICTURES BEGIN TONIGHT

When asked regarding the ticket sales for his picture exhibit, R. J. Baker said today that they had been very satisfactory and that the interest being shown was much greater than he had expected. The Territorial Messenger Service on Union street is handling the tickets for Mr. Baker.

The program which was announced yesterday, shows many unusual features. Instead of any speaking there will be music during the entire evening. A printed program gives the titles and descriptive matter for the pictures. There are many pictures of more than ordinary interest. A view of Kalapapa (the leper settlement) on Molokai from the cliff is one that many desire but few have the opportunity to see. The deck sports on board the steamers are shown full of life and action. The canyons and waterfalls of the outside islands are shown together with their splendid coloring and cloud effects have always been a feature with Baker. It might also be mentioned that the "Maole Hula Dancer" is one of the latest captures of Mr. Baker's camera.

The exhibit is going to be both tonight and tomorrow night and begins promptly at 8 o'clock.

be a rare opportunity to purchase dainty and suitable Christmas presents at great reduced prices. Mrs. F. Pfisterer is general chairman and will be glad to hear from those wishing to donate.

BETTY NANSEN IS STAR AT HAWAII

Made-in-America films, with Betty Nansen, royal Danish actress, in the stellar roles are among the big winners of the Fox Film Corporation's productions and prove good drawing cards at the Hawaii theater, where Fox features always win large audiences. "Anna Karenina," the present Hawaii feature, a Fox offering, featuring Betty Nansen, the work of the celebrated Russian, Count Leo Tolstol, is among the strongest works of Tolstol and is, to date, Miss Nansen's second and best offering to the screen.

The story of Anna is as old as time, but is told in the inimitable style of Count Tolstol and true to life, even to the end when the noblewoman has forsaken home, child and position for the love of a young army officer and learns that he is false she takes the course that has been taken by numerous of her unfortunate sisters and seeks solace in death. Tolstol made no particular effort to plot out "happy endings," as do the usual writers of fiction. He contented himself with telling of life as he found it and he has fully capable of rectifying of life either in the palace or the hovel of his beloved Russia.

Charlie Chaplin in "The Masqueraders" is in strong contrast with "Anna Karenina," being a succession of laughs and increasing Charlie's batting average considerably.

QUIDA NOVEL IS WELL PRODUCED

Louise Vale, an attractive star of many stage successes, and Franklin Ritchie, a young player who wins laurels by a wonderful interpretation of "Bertie Cecil," an officer of the guard in the stirring three-act dramatization of Quida's famous work, "Under Two Flags," come to the Empire theater today.

Cecil of the guard loved but two things—his horse, Forest King, and his younger brother, Berkeley. At the height of his career fate is said to have dealt him a cruel blow. His brother forged his name to a note with that of his friend, Lord Rockingham, as indorser. The money-lender settled an old score by "painting" his horse just before the great race on which his fortune had been staked. The production is far the most preten-

GAY MONTE CARLO SCENE OF PLAY

Russian grand-dukes and duchesses, French and German diplomats, English secret service operatives and a wealthy young American who falls in love with the daughter of a grand duke, make up the personnel of characters in "Mr. Grex of Monte Carlo," the Lasky feature which opened at the Liberty theater last night. Of course, the great gambling center of Europe is the setting for the scenes, which include numerous secret meetings of the diplomats of Russia, Germany and France who would redraw the map of Europe and apportion among themselves the minor kingdoms and principalities. Against these sessions the Englishman pits his ability to learn their secret and report to his government. The American, also, becomes deeply interested but, primarily, on account of his love for Miss Grex, daughter of the grand duke.

The story of Mr. Grex proved a thriller and the photo-drama is closely akin to "melodrama" with stirring adventures following one another thick and fast. Theodore Roberts, in the title role, comes into his own; this being his initial part and a fitting reward for the yeoman service he has done for Paramount Pictures.

A further instalment of "Who Pays," the "newer" serial in which a complete story is told in each three-reel instalment, and a "Pathe Weekly" complete the Liberty program.

WOMAN'S GUILD HOLDS DELICATESSEN SALE

Epiphany Woman's Guild and Auxiliary will hold a delicatessen sale on Saturday, May 13, at the corner of Fort and Beretania street, from 10 a. m. until 2 p. m.

Everything "good to eat" will be on sale. Chicken, cold meats and ham, jellies and pickles, delicious cakes and pies—all homemade.

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Tickets will also be sold to Buffalo, N. Y., July 4, 5 and 6 August 1, 2 and 3. To Cincinnati, O., July 11, 12 and 13. To Davenport, Ia., July 26, 27 and 28. To Chattanooga, Tenn., September 12 and 13. Return Limit, Three Months, but not to exceed October 31, 1916.

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